

The
WHITE PINE
SERIES OF
Architectural Monographs
Volume III *Number I*

THREE STORY HOUSES
of **NEW ENGLAND**

*Programme of Second Annual
Architectural Competition
on Pages Fifteen and Sixteen*

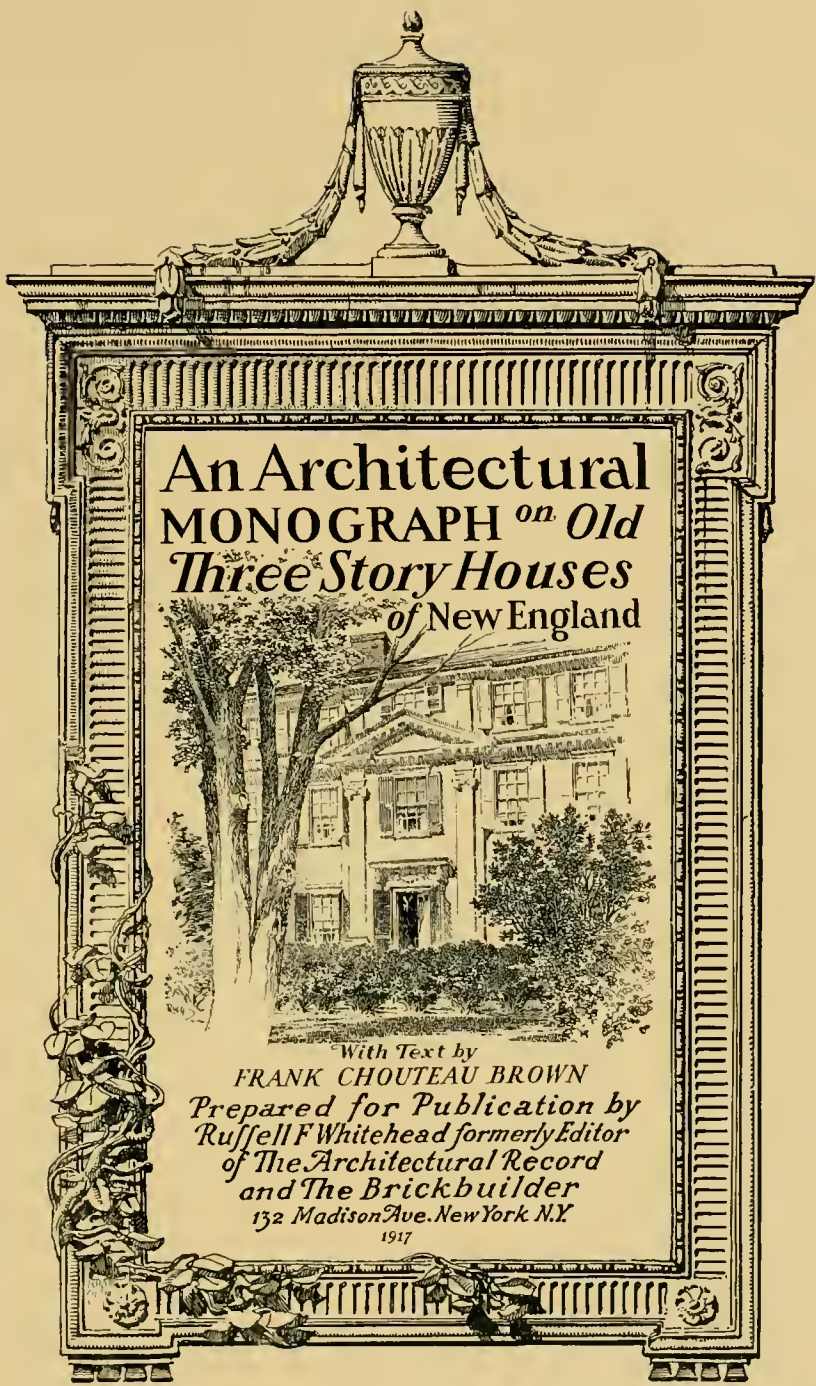
With Introductory Text by
Frank Chouteau Brown

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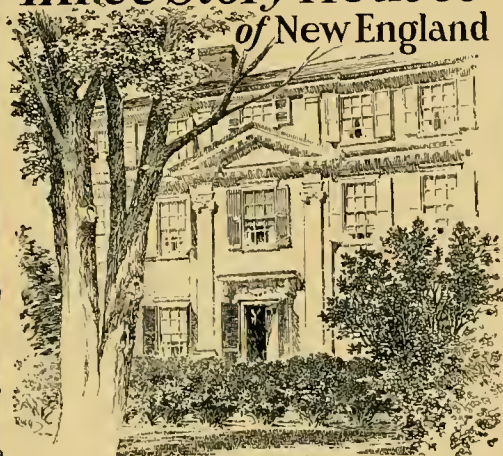
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An Architectural
MONOGRAPH *on* Old
Three Story Houses
of New England



With Text by
FRANK CHOUTEAU BROWN
Prepared for Publication by
Russell F Whitehead *formerly Editor*
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.

1917



THE CROWINGSHIELD HOUSE AT DANVERSPORT, MASSACHUSETTS. (1798-1803.)
Detail of Entrance.

The chaste simplicity and beauty of this entrance doorway and window overhead are well indicated in this picture. Indeed, of all the three-story houses produced in this section, this dwelling seems to be the most perfectly proportioned, and at the same time the simplest, example.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE
ARCHITECTURAL USES OF WHITE PINE AND ITS
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. III

FEBRUARY, 1917

No. 1

THREE-STORY COLONIAL HOUSES OF NEW ENGLAND

By FRANK CHOUTEAU BROWN

This article was a part of the original manuscript on "Colonial Houses of New England" contributed by Mr. Brown for the second number of The Monograph Series. Because of the quality and quantity of the illustrations which had been collected and the limited space available in a single issue in which to present them, the material was more closely classified and one Monograph devoted to the smaller houses of early date and another to the three-story dwellings as herewith shown. Mr. Brown is an architect of Boston, Massachusetts.—EDITOR'S NOTE.

PHOTOGRAPHS BY JULIAN BUCKLY

THE Colonial dwellings of New England group themselves naturally into three definite physical classifications. There is first the small cottage one story and a half high, an early and more primitive type found in the smaller and less wealthy communities or in the country. This kind of cottage is typical of certain sections, such as part of Maine and Cape Cod; and certain fisher villages, such as Biddeford Pool, Marblehead, portions of Gloucester and other towns. Some of these cottages are essentially charming, but they possess little value except the incidental detail for most architectural work of the current day.

There is, secondly, the larger house of two stories and roof, containing generally an attic story. This house may be of the simplest possible type of pitch roof with end gable, typical of the larger farmstead; or, in order to provide more space on the third floor, the gable may be developed in the familiar gambrel roof. Or, this same type of house may itself easily extend into the larger, more spacious and pretentious abode of the landed proprietor, wealthy merchantman or shipowner, where we find the most beautiful architectural details that, for delicacy, refinement and restraint, have not elsewhere been equalled under any other conditions on this continent and never surpassed.

In New England there was little tendency to develop the type of mansion familiar throughout the South. The central house with extended wings on both sides is rarely found,

except in some uncommon instances, such as the Black House at Ellsworth, or the Governor Gore mansion outside of Boston. On the other hand, the unbalanced development of a big house with one wing is very often seen, particularly in such sections, for instance, as the Old Providence Plantations, or in Salem, or wherever considerable wealth had come into the possession of the leading merchants or families of that time. In these more crowded and larger Colonial cities, however, this wing extension generally developed at the back of the main house—rather than extended parallel with the street frontage—and there it often grew until it produced a well-defined enclosure surrounding a servants' courtyard at the back or one side of the main house. This tendency is definitely indicated in the Royall House, and even more clearly in some of the old Providence and Portland houses, or the Pierce-Nichols house at Salem, for instance. While the New England mansion of this type developed many interesting details of handling, its general exterior architectural treatment remained nevertheless fairly balanced and formal, and, within the rigid outlines prescribed by custom, no very great variation of design or *parti* was possible. It therefore came naturally to be that, when in New England a still larger dwelling was demanded by conditions, it rather took the form of the three-story house than attempted to extend a second ell or wing to balance the one formerly thrown out,—and this type of dwelling, pos-

sessing peculiar architectural difficulties of its own for solution, came soon to be recognized as a third principal, characteristic type that distinguished some of the later houses of New England that were generally built just previous to, or immediately after, the year 1800. That the type was not exclusively to be found in any one locality is proved by the accompanying illustrations, which have been selected purposely to illustrate the considerable geographical area from which the material was drawn, and have intentionally avoided reproducing any of the

the entrance was published. This house was built in 1760 and was very soon after increased by the addition of the third story in a treatment that on its architectural side, by the way, is sufficiently simple and direct to be quite convincing.

The problem of undertaking to increase the Colonial house to three stories in height and retain its usual and nearly square proportions in plan, is one that might well cause the architectural designer to pause and carefully regard the difficulties presented by the problem of



THE HAVEN HOUSE AT PORTSMOUTH, NEW HAMPSHIRE. Built about 1800.

The porch and doorway, window caps and cornice help to relieve the squareness of the design.

most familiar and well-known three-story structures in Salem, or selecting more than one or two of the most important or suggestive examples from Portsmouth, Portland, or the other larger New England communities.

In this connection it is perhaps instructive to refer to two earlier Monographs, one containing the Isaac Royall House at Medford (Vol. I, No. 2), which is distinctly of a foreign and more palatial three-story type, suggesting the Southern treatment of the central building with wings, which dates from as early as 1732; and the other recalling the Bishop Apthorp House in Cambridge (Vol. II, No. 2), of which only a detail of

making such a box-like structure attractive and consistent with his Colonial ideals. Such a square and uncompromising house as the old Haven homestead at Portsmouth, for instance, contains little architectural relief from its rectangular proportions except such as is to be found in the caps of the windows, the delicate arched detail of the very broad and overhanging cornice, and the balustrade, that, in the case of the porch at least, has every suggestion of being a more modern addition to the design. Here the original builders evidently felt that they could do no less than make a virtue of necessity and so give to the porch and doorway all the

emphasis of dignity and height that the house façade made possible, their only attempt at diminishing the height being found in the low third-story windows, only two panes of glass high.

The Woodbury mansion near Portsmouth indicates a more conscientious endeavor to relieve the box-like exterior proportions of the dwelling by the horizontal bands, the increase in height of the first and second story windows, and the balconies used across the front. Again, dignity and simplicity, with great refinement

and simplicity in design and proportion. Seen as it appears in these photographs, without blinds or shutters, and largely minus paint, it nevertheless commands attention and respect from these very sterling qualities of a majestic consciousness of innate beauty and serenity of proportion and refinement of detail.

Rather earlier in date than most of these other houses (as indicated by its bold and virile moulding section and heavy window caps) is Elmwood in Cambridge. With the fenestration rather more gracefully composed, and with only



GOVERNOR WOODBURY MANSION NEAR PORTSMOUTH, NEW HAMPSHIRE.

Built in 1809 by Captain Samuel Ham. Purchased by Levi Woodbury (Governor of New Hampshire 1823-1824) in 1839.

of proportion, are indicated,—particularly in the details of the porch, where the balustrade is even more obviously a modern addition, although the roof balustrade with its halved balusters seems more consistently to belong to the original design. This house is greatly favored by setting in a rather beautiful grove, where the unkempt terraces and tree surroundings add greatly to its interest and attractiveness.

At Danversport still stands an old house, much battered by wind and weather in its exposed location, of less depth in plan than is usual with the three-story house, and with far more than the usual chaste beauty of refine-

ment and incidental element of balance is obtained from the porch on one side and the one-story service wing on the other, this house ventures sturdily to win approbation solely by means of the rather unusual treatment of entrance and second-story window overhead,—which, in its present form at least, is largely a conjectural reproduction of what may have been its original design.

One of the most unusually interesting—and also surprisingly little known—houses near Boston is the Baldwin house at Woburn, which is in some ways more pretentious and elaborate in treatment and detail than any other example

of the three-story type to be found in the general vicinity of Boston. The siding of this house is entirely treated in imitation of the effect of stone divisions; the corner pilasters are given an entasis that is more nearly a "belly"; the architraves impinge upon a delicately moulded cornice; the roof balustrade is typical, in the refinement of its baluster shape and halving, of its comparatively old period; and finally, the entrance feature and Palladian window—while the former is somewhat injured by its extra

cap design is here laid aside for a sturdy and bold virility that is, under the circumstances, rather surprising. In this particular case an incidental defect is noted in the fact that, some time or other, the front columns of the entrance porch have been replaced by crudely turned shafts, and the bases of the former fluted columns have been utilized in place of the presumably exposed capitals. The balustrade here goes back to a break in the roof that suggests a monitor deck treatment: rather a more con-



THE CROWINGSHIELD HOUSE AT DANVERSPORT, MASSACHUSETTS.

Built by Nathan Reed between 1798, when he purchased this part of Governor Endicott's old "Orchard Farm," and 1803, when he finished his term in Congress. The house was afterward owned by Captain Crowingshield and Captain Benjamin Porter. In the pond in front of the dwelling the first owner experimented with a paddle-wheel steamboat.

width and both are in detail and size better suited to a two-story than a three-story type of house—yet remain nevertheless so interesting and suggestive for the architect as to make it nearly unique in importance among the treatments of this type of house to be found in New England.

At North Andover is an example of a McIntyre three-story house less well known than the example in Salem itself. McIntyre, when working on a house of this type, evidently followed his book very closely for his proportions and details,—the well-known refinement of his carving in mantelpieces and gate-posts and door-

sistent and plausible location for this mode of roof adornment. The fence-posts of the gate at the rear of the house were brought from Salem to their present location, and are—as was of course to be expected!—also attributed to the much over-worked and omnipresent Samuel McIntyre himself.

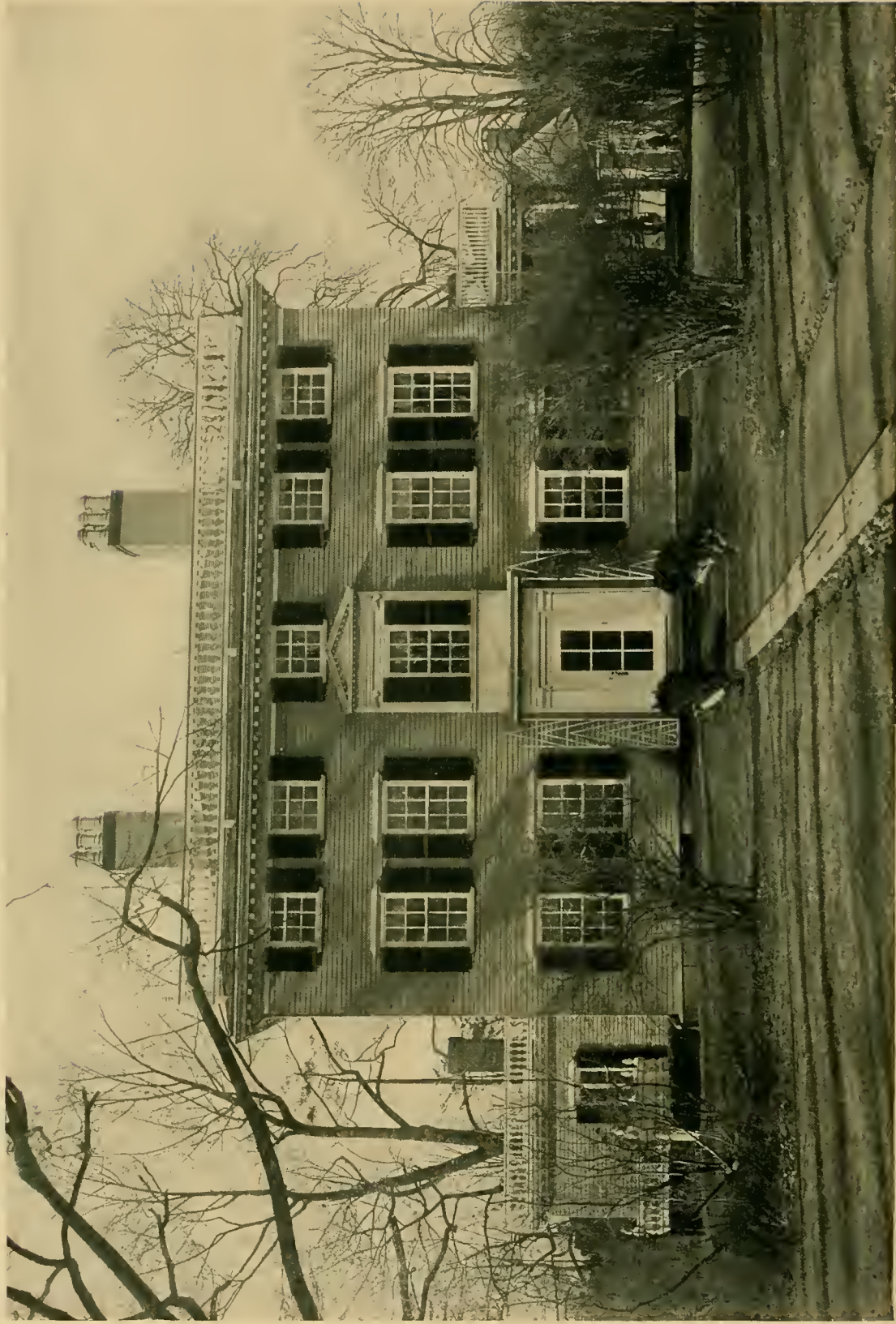
The John Peirce house at Portsmouth is one of the well-known examples of this type of structure; and, despite the abominable entrance porch, its chaste simplicity and beauty of detail and moulding ornamentation amply serve to retain its interest for the student of good architecture.

(Continued on page 10)



"ELMWOOD," RESIDENCE OF JAMES RUSSELL LOWELL,
CAMBRIDGE, MASSACHUSETTS. Detail of Front.

The door itself is of recent inspiration, and some parts of the entrance feature are executed in new
woodwork. How far they exactly reproduce the original, it is of course impossible to determine.
This photograph clearly shows the omission of corner boards and treatment of siding at the angles.



"ELMWOOD," RESIDENCE OF JAMES RUSSELL LOWELL, CAMBRIDGE, MASSACHUSETTS.

This house is supposed originally to have been built (in what was then old Watertown) either by John Stratton in 1760 or by Colonel Thomas Oliver in 1770 or 1780. One of the latter dates appears the more probable. The one-story addition shown at the left is of recent date.



THE KITTREDGE HOUSE, NORTH ANDOVER, MASSACHUSETTS.

Attributed to Samuel McIntyre, and very similar to the design of the Pierce-Nichols House in Salem, built by him in 1780 or 1782. The same heavy detail and corner pilaster treatment are found in both structures.

Simplest—and most beautiful—of all the houses of this type is the Boardman house at Portsmouth. Evidently the designer had merely in mind to carry out a design such as had been elsewhere used on a brick façade, substituting plank boarding for the other material, and at the same time greatly beautifying his whole composition by the charming grade, attenuation and refinement of the columns and pilasters in the curved porch and recessed Palladian window motif overhead. Such delicacy of moulding

treatment and simplicity of design as are here shown would hardly be consistent with the heavier material and the larger scale of a brick dwelling,—but as it is, this house remains perhaps the most beautiful, chaste and distinguished instance of the Puritan treatment of this type of dwelling to be found in the New England colonies, and so should serve as epilogue and apogee to this brief record and appreciation of a type of Colonial dwelling unique and restricted to this section of North America.

Subjects of Previous Numbers of
THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

- | | |
|---|---|
| Vol. I, No. 1. Colonial Cottages. | Vol. II, No. 4. A Suburban House and Garage. |
| Vol. I, No. 2. New England Colonial Houses. | Vol. II, No. 5. Old Woodbury and Adjacent Domestic Architecture in Connecticut. |
| Vol. I, No. 3. Farm Houses of New Netherlands. | Vol. II, No. 6. Colonial Architecture of the Eastern Shore of Maryland. |
| Vol. II, No. 1. Houses of the Middle and Southern Colonies. | |
| Vol. II, No. 2. Domestic Architecture in Massachusetts. | |
| Vol. II, No. 3. Early Houses of the Connecticut River Valley. | |



THE COLONEL LOAMMI BALDWIN HOUSE AT WOBURN, MASSACHUSETTS

The owner was an important and influential officer in the early Colonies and the discoverer and improver of the Baldwin apple. The half balusters and odd belly on the corner pilasters, along with their awkward height relation to the windows, are all to be noted in this view.



THE COLONEL LOAMMI BALDWIN HOUSE, WOBURN, MASSACHUSETTS.
Detail of Entrance.

The very delicate detail shown in this picture and the small scale of the rusticated boarding seem inconsistent with the width of the entrance feature and the size of the whole house. The glass division is novel and unusual.



THE JOHN PEIRCE HOUSE, COURT STREET, PORTSMOUTH, NEW HAMPSHIRE. Built in 1799.

This house contains an excellent example of the old-fashioned circular staircase. The porch is a regrettable later addition. This design has been attributed by some to Bulfinch.



BOARDMAN HOUSE AT PORTSMOUTH, NEW HAMPSHIRE.

Built by Langley Boardman, an expert cabinetmaker, about 1800. The front hall, which was papered in 1816, shows scenes from Sir Walter Scott's "Lady of the Lake" and still appears in excellent condition. The front is treated with plain siding



DETAIL OF ENTRANCE PORCH AND DOORWAY, LANGLEY
BOARDMAN HOUSE, PORTSMOUTH, NEW HAMPSHIRE.

Although the beauty of detail of the Palladian window does not appear in this photograph, it shows at least the delicacy, grace and beauty of the attenuated porch columns, and the refinement of the detail in the cornice above and in the equally refined mahogany door with its delicately moulded panels.

ANNOUNCEMENT OF THE SECOND WHITE PINE ARCHITECTURAL COMPETITION

(Programme on Following Page)

THE interest manifested in the first White Pine Series of Architectural Monographs Competition was so great that we are encouraged to offer to the architects and draftsmen of this country a similar competition again this year, choosing as subject a house of somewhat largesize than the first problem, and which therefore offers to the competitors greater opportunity for variety of treatment. The property on which the house is to be placed is indicated by the diagram on this page, which is to be considered a part of the programme, and the conditions of grade and of restrictions are those very commonly met with in suburban work. It is the desire of the Editor of the White Pine Series of Architectural Monographs to present a problem which may not be considered too easy, yet which is just the sort of building that one encounters in every-day practice. It is hoped that the solution of this problem will be of genuine practical interest to the architects all over the country, as well as of great benefit to the contestants. It is not the intention of the White Pine Bureau to publish the drawings submitted in the competition in such form that people will be tempted to try to build without the services of an architect. The prize and mention drawings, however, will be published in the August, 1917, number of the Monograph Series, and a copy of this issue will be sent to each competitor. Following the precedent established last year, an exhibition of the drawings will be held in some of the larger cities, if the architectural standard of the designs warrants it. One of the leading architectural journals will also present a selected number of the most interesting drawings. Where drawings are exhibited or published, the contestant's full name and address will be given, and all inquiries regarding his work will be forwarded directly to him.

The competition of 1916 showed that the contestants felt that designs following, on

the whole, old Colonial work would alone be acceptable to the jury. We wish to assure intending competitors that this was by no means the case, nor should it be so considered at this time, although we believe that the possibilities of wooden architecture have in no other historic style been so fully exploited as in the Colonial. We wish to assure all competitors that originality of treatment will not be regarded with disfavor by the jury, but that the contrary is the case. It has, of course, been the aim of the White Pine Monograph Series to present to the architectural profession of the United States beautiful and, where possible, hitherto unknown examples of wooden Colonial architecture, with a view to demonstrate to them the durability of White Pine and its plasticity of treatment, which could, perhaps, in no other way be as well shown as by illustrations of the splendid old eighteenth-century houses which were built of White Pine and which form the backbone of the architectural styles developed in this country. We have hoped

that we might at the same time do a real service to the architectural profession, since we are fully aware of the extraordinary growth of interest in this work in the United States, and of the difficulty of obtaining adequate data regarding it. We have, therefore, been led to publish as much as we could collect of the early material which was of real artistic quality. We wish, however, to repeat that the fact that the Monograph Series has been entirely concerned with examples of Colonial work should not influence competitors in the choice of style in which to work, and any variation of treatment from the traditional which is sound architecture and shows a proper regard for the qualities of the material will, we are assured, be welcomed by the jury. The Jury of Award will meet at "The Greenbrier," White Sulphur Springs, West Virginia, May 18th, to judge the submitted designs.

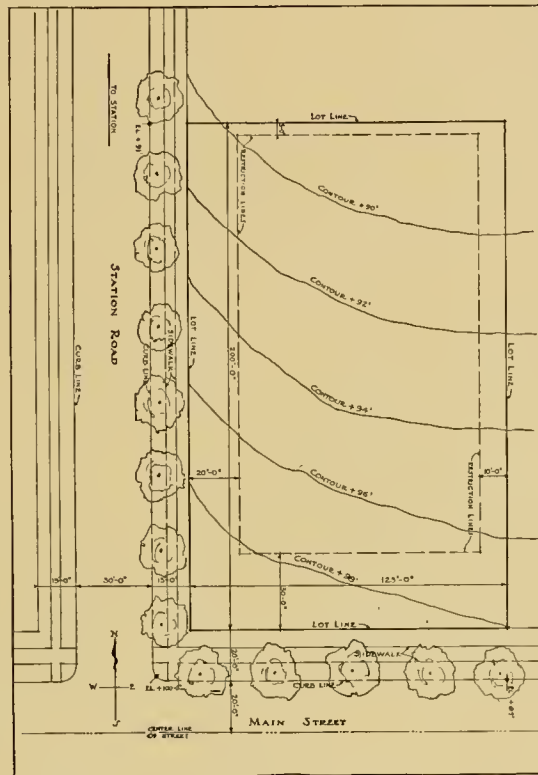


DIAGRAM OF PLOT

The competition of 1916 showed that the contestants felt that designs following, on

The competition of 1916 showed that the contestants felt that designs following, on

PROGRAMME FOR A HOUSE TO COST \$12,500

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

| | | | | |
|--|-----|-------|---------------|--|
| Premiated Design will receive | - - | \$750 | Jury of Award | { Charles A. Platt John Russell Pope Aymar Embury II Charles Barton Keen Wilson Eyre |
| Design placed second will receive | - - | \$400 | | |
| Design placed third will receive | - - | \$250 | | |
| Design placed fourth will receive | - - | \$100 | | |
| 1st, 2nd, 3rd, 4th, 5th, and 6th Mention | | | | |

All Architects and Architectural Draftsmen are cordially invited to enter this Competition

Competition closes at 5 p.m., Tuesday, May 1, 1917

PROBLEM: The design of a residence, to be built of wood (all the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles, to be of White Pine), for all-year-round occupancy by an American family with an annual income of \$5,000. The competitor shall assume that the family is of average size and is one of taste and refinement, and shall provide appropriate accommodations including out-of-doors sleeping quarters.

The architectural style is optional and the plan arrangement left to the ingenuity of the designer.

The house is to be located on a rectangular lot at the north-east corner of two streets (see diagram on preceding page). The lot measures 125'-0" on the Main street, which runs east and west, and 200'-0" on the Secondary street, which leads to the railroad station. It is assumed that there is a restriction which provides that the house shall not be erected nearer than thirty feet from the Main and twenty feet from the Secondary highway property line, and that no building may be placed within ten feet of the east or five feet from the north lot line. The outlook is equally desirable in all directions and the neighboring houses of the usual heterogeneous character of design obtaining in towns, small cities or suburbs of large cities. Contestants are referred to the diagram on page 15 for the various grade levels of the lot.

The total cubage of the house and porches must not exceed 55,000 cubic feet.

The house must be one that can be built for \$12,500, and the design must therefore be of such character that there may be no doubt about its cost.

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject at $\frac{1}{4}$ inch scale clearly indicating the character of the exterior finish. Plans of the first and second floors at $\frac{1}{8}$ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at $\frac{1}{8}$ inch scale. A cross section at $\frac{1}{8}$ inch scale showing height from basement floor through all roofs. A key plot plan at small scale showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at $\frac{3}{4}$ inch scale of the entrance feature and of the fireplace side of the dining-room. Profiles of the exterior details at 3 inches scale, in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express the wood-built house; the appropriateness of the design to the given site, and whether, even if the house is within the prescribed cubage, it can be built for \$12,500.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 23 x 30 inches. Plain border lines are to be drawn so that the space inside them

will be exactly 21 $\frac{1}{4}$ x 27 $\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted black ink is particularly prohibited. Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE HOUSE TO COST \$12,500." The drawings are to be signed by a *nom de plume* or device. On the sheet containing the floor plans, in a space measuring 4 x 5 inches, enclosed in a plain border, is to be printed the contestant's calculation of the total cubage.

There is no limit to the number of designs that may be submitted by a contestant.

COMPUTATIONS: The cubage of the house shall be the actual number of cubic feet shown by the design, computed from the basement floor to the full height of flat roofs; or, if pitch roofs, the finished portions of the attic should be included, or those parts which might be finished. All measurements are to be taken to the outside of the walls and foundations. One-story open porches shall be figured at $\frac{1}{4}$ actual cubage above ground level. One-story wings or bays, however, or enclosed sleeping porches two stories high shall be figured at the actual cubage.

The cubage of each design will be carefully checked by an architect and a contractor engaged by the Editor. *The jury will positively not consider designs which exceed 55,000 cubic feet or which do not in all other respects conform to the conditions of the programme.*

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Tuesday, May 1, 1917. Enclosed with the drawings is to be a sealed envelope bearing on the outside the chosen *nom de plume* and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

RECEIPT OF DRAWINGS: Designs will be removed from their wrappers by the Editor, who will place a number upon each drawing and the corresponding number on the enclosed sealed envelope for purposes of better identification. The envelopes will be placed in the custody of the Editor, and will not be opened until after the awards have been made.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the others.

RETURN OF DRAWINGS: Unsuccessful contestants will have their drawings returned, *postage prepaid*, direct from the Editor's office.

Contestants are referred to the preceding page for plot diagram and other particulars

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